

# HER & MUS

HERITAGE & MUSEOGRAPHY

NÚMERO 21 · AÑO 2020 · EDICIONES TREA · ISSN 2462-6457

TREA



## Historia pública, patrimonio del conflicto y museos

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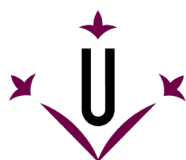
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NÚMERO 21, AÑO 2020

**Historia pública, patrimonio del conflicto y museos**



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Dirección editorial **Álvaro Díaz Huici**  
Compaginación **Alberto Gombáu [Proyecto Gráfico]**

ISSN 2462-6457

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**ARTÍCULOS DE TEMÁTICA LIBRE**

**One More Story: a media project to add value  
to the intangible culture of territories**

One More Story: un proyecto de comunicación para la  
puesta en valor de la cultura inmaterial de los territorios

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*Recepción del artículo: 14-07-2020. Aceptación de su publicación: 30-11-2020*  
HER&MUS 21 | AÑO 2020, PP. 244-258

# One More Story: a media project to add value to the intangible culture of territories

One More Story: un proyecto de comunicación para la puesta en valor de la cultura inmaterial de los territorios

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Recepción del artículo: 14-07-2020. Aceptación de su publicación: 30-11-2020

**ABSTRACT:** This article aims to provide knowledge of a project that by using construction of stories and narratives enhances the experience of a place. Since 2016, a multidisciplinary team based at the School of Communication and Media Studies of the Lisbon Polytechnic has been developing a digital mediation platform called «Landscape Museum» that is configured as an artistic and cultural solution to increase the value of territories. One of the stages to produce the platform involves developing an application (app) with multimedia content for mobile devices in which information and communication technologies are used as an innovative means to intervene in territories. *One More Story* is the project responsible for producing multimedia content for this application. It has been developed by cataloguing and documenting «landscape points» together with a written and audiovisual record of them. The first phase consisted of creating written, photographic, audio and video contents about the selected places. This content then provides the user with information relevant to a reading of the landscape, highlighting elements of its 'narrative'. The aim is to provide support for the visit and reading of sites with landscape value, crossing information about the landscape, its location and the user's own experience. The content that has been produced so far will also be used in other types of format, thereby allowing different narratives and different languages that are complementary. These can enable interlinking and symbiosis between digital and analogue environments in a transmedia communication system.

**KEYWORDS:** multimedia content, landscape, citizenship, museology, mobile application, mobile phones

**RESUMEN:** El presente artículo pretende dar a conocer un proyecto que, a partir de la construcción de historias y narrativas, potencia la experiencia de un lugar. Desde 2016 un equipo multidisciplinar, con sede en Lisboa, en la Escola Superior de Comunicação Social, está desarrollando una plataforma de mediación digital llamada «Museu da Paisagem» («Museo del Paisaje»), que se configura como una solución artística y cultural para la apreciación de los territorios. Una de las etapas de concreción de la plataforma pasa por el desarrollo de una aplicación de contenidos multimedia para dispositivos móviles en la cual se colocan las tecnologías de información y comunicación al servicio de la innovación en la intervención en los territorios. *One More Story* es el proyecto de producción de contenidos multimedia para esta aplicación y se desarrolla a partir del inventario y la documentación de los puntos «paisaje» y de su registro escrito y audiovisual. Se crearon contenidos escritos, fotográficos y de audio y vídeo sobre las ubicaciones seleccionadas. Los contenidos creados proporcionan al usuario información relevante para la lectura del paisaje, destacando elementos de su «narrativa». Se pretende apoyar la visita y la lectura de sitios con valor paisajístico, cruzando información sobre un determinado paisaje, su ubicación y la experiencia del usuario. Los contenidos producidos van a ser utilizados en otro tipo de soportes, permitiendo diferentes narrativas y diferentes lenguajes, complementarios, y potenciadores de una interconexión y simbiosis entre el medio digital y el medio analógico, en un sistema de comunicación transmediática.

**PALABRAS CLAVE:** contenidos multimedia, paisaje, ciudadanía, museología, aplicación móvil, teléfono móvil

## INTRODUCTION

The idea of citizenship has benefitted in the last few years from a more favourable social and political context, stimulated by new forms of governance of a participative nature and the enrichment brought by the diversification of social movements. These are factors that together have increased the space for direct expression of the citizen's own thoughts and their intervention.

It might still be too early to see a greater egalitarian trend in this evolution in the relationship between those who govern and the governed but, by coming closer to being full-bodied agents intervening in their own governance, citizens are reducing the gap between established constitutional rights – so often retained on the strictly formal plane – and the materialisation of active citizenship (Wood, 2014).

The very concept of citizenship, originally anchored on a national scale and in state regulation, has been undergoing profound changes dictated by geopolitical, economic, communication and technological factors. As this conventional meaning is eroded, the notion has begun to attach itself to more intimate and complex meanings of the relationship between social subjects and the real and virtual spaces they inhabit, or which they would like to inhabit. The rights, responsibilities and links of belonging that define citizenship in this new relationship with real and imagined territories and their natural and humanised dimensions diversify the experiences of the landscape and endow them with multiform, rhizomatic and juxtaposed characteristics. In practice, every citizen today can feel themselves simultaneously involved and called upon, with inherent rights, responsibilities and feelings, by a nation, an electoral district, a neighbourhood, the village where they were born, a place they visited and kept in their memory and affections, or a region that welcomed them as an immigrant while they remain umbilically linked to a mother-country.

Multiple spaces of citizenship – all possible and independent of any border apart from those we ourselves draw individually and collectively, but traditionally linked to the land, to places, to what nature put there and upon which we affixed our marks – generate forms of belonging which, as they can be more ephemeral and dissoluble unlike those of the past, do not cease to have the same value and meaning while they last for all those who recognise themselves in them. People, and the groups they form and are part of, were, are and will be in the future incapable of existing without materialising in space their own configurations and physical forms and the symbolic representations that correspond to them and make their belonging visible (Isin, 2002). Further-



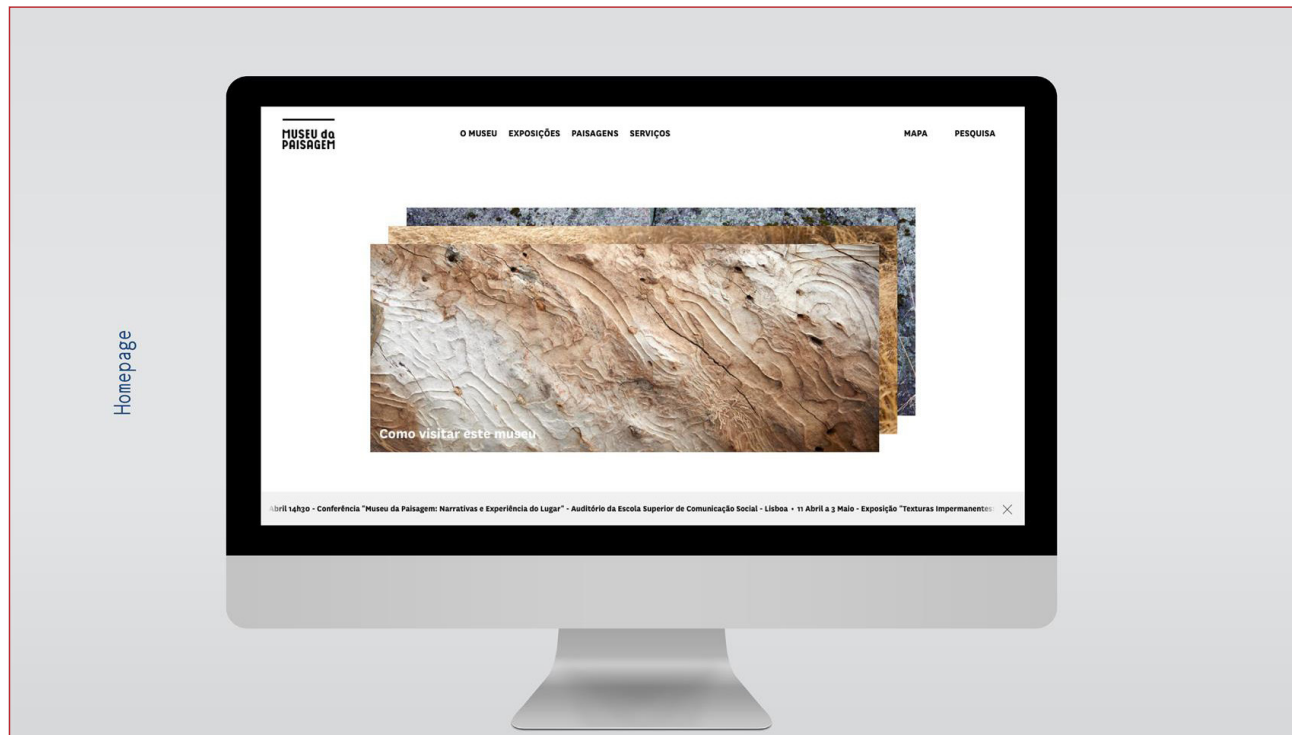
more, constant updates (and extensions) of the meaning of citizenship itself create intense correlations between areas of knowledge, changing, from the historical point of view, our perception of reality due to the process of sensory liberation that digital visuality provides (Shmale, 2018).

The Landscape Museum is primarily aimed at the citizen with an awareness of these landscape dimensions and who is ecologically and culturally open and engaged.

## **LANDSCAPE MUSEUM: A DIGITAL MEDIATION PLATFORM**

The importance of sustainable landscapes has come to assume greater significance in world debate. A landscape encloses within itself a complex web of narratives created by the different actors in the territory. These narratives cohabit more or less harmoniously according to the levels of articulation or tension in the territory, not only in terms of environmental issues but also in relation to economic, cultural and social dimensions. The perception of the value of each of these 'layers' of landscape by all its agents is an essential condition for the construction of a sustainable whole. Mediation between the landscape and its different publics should contribute to enriching this global perception, to increasing the value of territories and mediation concept implies the involvement and participation of publics (Arriaga, 2019).

In the last few decades museology has undergone a considerable broadening of concepts as to its form and object and even its role at the level of social intervention. Thus contemporary museology has become more self-assertive and enjoys increasing importance on the world scene. As Hernández & Santacana (2009) so clearly put it, this «emergent museology» is structured around four major axiomatic principles: it favours interpretation as an instrument; it defends the possibility of dealing with any theme in a museographic way; its primary objective is to 'advance' knowledge; and it frames the themes it deals with by linking them to the human dimension, its history and memory. In terms of the characteristics that allow us to recognise a contemporary museum, Casamor (2012) adds that the new museology works using key thematic concepts that are both unifying and structuring and offer their publics cultural activity and reflection around a central theme. These museums possess a dynamic and flexible structure, managed by a multidisciplinary team, and inter-relate with other cultural agents in their environment. Their narratives are diverse with multiple levels and are appropriate for different publics. The surrounding



environment is integrated within the museum in a way that is coherent with the whole group, going beyond the concept of the museum-container and forming part of the public space. These are museums that aim to transmit universal values and be places of reflection. The contents of the museum are more important than its form or building, therefore «[...] sacrifices spectacularity from the outside to gain coherence with the museography and with the general concept of the museum» (Casamor, 2012, pp. 11-12). Primacy is given not so much in the architectural proposal but above all to the message transmitted, searching for iconicity in the world of knowledge (Casamor, 2012).

The digital mediation platform 'Landscape Museum' (Figure 1), which has been undergoing development since 2016 by a multidisciplinary team based in Lisbon at the School of Communication and Media Studies of the Lisbon Polytechnic Institute, lies within the framework of this new museology, a dynamic and evolutionary concept that progresses along with societies.

This is a long term task whose R&D prototype was developed between 2017 and 2019. From June 2019 Landscape Museum is a non-profit scientific and cultural association.

What is proposed is a flexible model, open and 'alive' in both spirit and identity. The Museum, being an artistic and cultural solution to give value to territories, has developed a series of regular activities mediated by formats and multimedia contents that

Figure 1. Mockup of Landscape Museum Homepage. Source: Landscape Museum ([www.museudapaisagem.pt](http://www.museudapaisagem.pt))

propose not only virtual visits to places but also actual *in situ* visits that will help the landscape visitors with their reading and experience of the place.

## CURATING THROUGH DIGITAL MEDIA

The Landscape Museum is a museum with a «digital building» dedicated to the landscape and it is a proposal for museological mediation that focuses on the enhancement, protection and construction of sustainable landscapes. Landscape Museum is a meeting point, a digital platform where the visitor freely browses the content anywhere and anytime (Amerighi, 2019).

The *One More Story* project for producing multimedia content on landscape in the Greater Lisbon area is implemented on the participative mobile application *One More Place?*. Both the project and the app are related to the cultural mediation platform, Landscape Museum. Together they present important challenges from the curatorial point of view.

In its museological sense, the curator is a specialist in a specific field of study who creates knowledge, designs and supervises presentation techniques for collections or art exhibitions. However, in contemporary digital environments, the meaning of curatorial practice has expanded and is now applied to forms of management, organisation, creation and evaluation of the most diverse contents (Cairns & Birchall, 2013). It supports creation of online narratives and identities with a major impact on the audiences of different social media.

In the case of the *One More Story* project, the curatorial dimension develops in various strands. First of all, it orients the choice of the «landscape places» made available on the app. Next, the curatorial approach intervenes in the development of the «place narratives» through the multimedia creations offered by the selected «landscape places». In parallel, in a game-based and participative strand, curating involves the conception and development of a game that immerses the user in exploring the landscape, offering them access to privileged points within it as the participant becomes involved in exploring the places and creating contents within the app. Finally, the contributions created by the public within the app's game-based dimension are also subjected to selection by the curatorial team so as to guarantee a line of contents that emphasise the place experience and landscape citizenship.

The close relationship between the *One More Place?* app and the Landscape Museum will enable the app's users to find contents on it that lead to landscape exploration guides, books, photographs,

videos, exhibitions and activities developed within the ambit of the museum. Thus, this app and its contents enable a transmedia aesthetic characterised by a nomadic experience marked by crossing landscapes and media, bringing the map, the landscape exploration guide, the travel log and the game together in one single tool.

By giving special emphasis to the contextual dimension of the experience as well as to the multisensory affect, the distributed and pervasive approach and the discovery, care and sensitivity to the landscape, the app creates an environment that was conceptualised and implemented to activate and receive the public's participation in line with the contemporary conception of the museum as an agent of inclusion and social change (Coleman, 2018). It thus seeks to mobilise the public's creativity in their exploration and relationship with the landscape through a dynamic system whose design and understanding are based on a curatorial vision attentive to the aesthetic of participative systems and to a *performative* way of thinking that emphasises embodied, immanent processes in real time to the detriment of objects and static representations (Salter, 2010).

## DIGITAL RESOURCES IN THE SERVICE OF MUSEOLOGY

The turn of the millennium brought an ever greater degree of visual sophistication to the logic of the interpretation of the real (Howells, 2003) that helped give birth to the idea of a new communication space dictated by new suppositions and new challenges. The eye, not being challenged at its origin, found new ways of 'manifesting' itself. Digital production and editing platforms took shape and the 'traditional' creation of communication contents found its conceptual logic was obliged to divide its space from then on with other media, foreshadowing other communication models. The integration of the various ways of seeing in a multi-modal system that brings together diverse concepts and extremely varied information and makes production of the meaning and space of the virtual experience extremely complex undergoes in this way a conceptual re-configuration that deposits an emotive charge in the visibility evident in a social space where, according to Chayka & Averkieva (2016), the immersivity of concepts reflects a whole new aesthetic component of everyday life. In the same line of thought, Kress & Van Leeuwen (2020) also conclude that, particularly in the area of visibility, the question of modality is of obvious importance in the social representation of reality, incorpo-



rating what we can consider to be its most characteristic side – its interpersonal nature. This designation encompasses a whole characteristic of possible access to a wealth of technology that was once limited to only a few users. Digital dissemination as well as the proliferation of visual editing and publication possibilities, primarily through the use of «smart» phones, has reconfigured the whole communication territory. This symbiosis of multiple media, decisive for producing meaning through the creation and development of multimedia content, allows the eye to enjoy reflection and experience in a sustained and comprehensive way in territory undoubtedly marked by the user's own experience, assuming the importance that visuality exercises as the representation and interpretation of the real (Serafini, 2014).

Accompanying the evolution of contemporary society, the Landscape Museum is structured around the potentialities offered by the new digital resources. It is hosted on a digital museological platform and for its activity and communication uses digital tools (such as an app and the social media sites Facebook and Instagram) which are readily accessible today and form a permanent bridge with the public. As Roederer, Revat & Pullud (2020) point out, in museums, digital technologies can facilitate a more «close, horizontal relationship» (p. 116) between the museum content and the public. On one hand, landscape is a system that cannot be chopped up or enclosed in a delimited space; it cannot be frozen or immobilised given its very nature of constant change and it will always be a permanently unfinished work. Notwithstanding the material nature of some of its constituents, it too is an intellectual construction, the result of experiences and memories. The cultural identity and intangibility, characteristic of the scope of landscapes, that bring it closer to virtuality constitute a subject that is particularly well-suited to being explored by digital media. Moreover, the path traced out by the knowledge society with the incorporation of new information and communication technologies along with the significant impact of the most recent economic recession have led to important changes in the ways of acting, thinking and living in the modern world. They have had profound repercussions on cultural circuits, museology and their strategies for promoting knowledge, requiring adaptation in terms of flexibility and speed of response. As Hernández & Santacana point out, «in this task of knowledge advancement in which every culture circuit should be involved, the museum can not remain outside. Either we create knowledge in a continuous and rapid way or it will disappear.» (2009, p. 10). It is fundamental to try out new cooperative museological models with new ideas and instruments that fit easily

within today's societies so that they can exercise their educational function (Coma & Santacana, 2010; Llonch & Santacana, 2012).

Today, the culture industries must walk hand in hand with digital culture so that together they can promote literacy. Digital resources put the stamp of vivacity on culture and possess a huge formative potential since they are aligned with the new educational paradigm characterised by flexibility and portability, the potential of interactivity and communication, the multimodality of educational resources and by a form of non-linear learning that uses above all a meta-collaborative process (Lópes & Santacana, 2013).

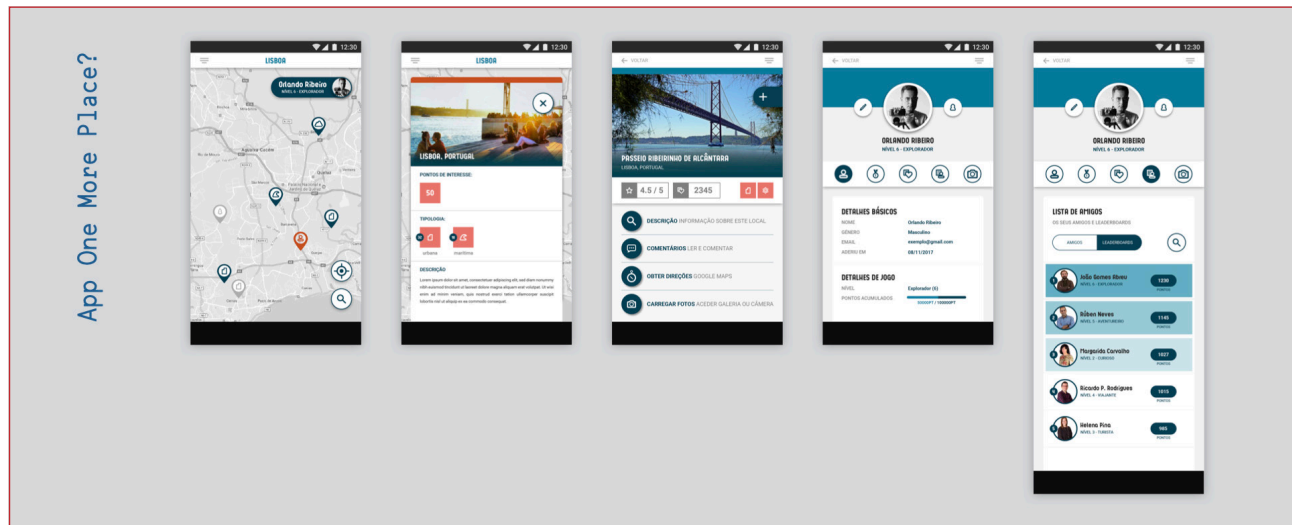
With the advance of mobile technology, in the last few years more and more digital resources have been developed for mobile devices, which have been transformed into multifunctional tools and have brought about changes in forms of communication and access to information and knowledge. Many museums already have mobile apps but their development of content is traditional and used in a merely informative way for cultural promotion without taking advantage of the huge potential for interaction, interpretation and intermediation that an interface of this nature possesses (Lópes & Santacana, 2013).

## **ONE MORE PLACE?: ITINERANT FORMATS FOR VISITING AND EXPLORING LANDSCAPE**

One of the stages to produce the Landscape Museum's museological platform involves developing an application with multimedia contents for mobile devices to be used to innovate when intervening in territories.

The *One More Place?* mobile app was built with the purpose of serving as an interface to provide support for visiting and exploring landscape. Using the user's geographical location, it makes useful information available for visiting, reading and experiencing places. The app therefore aims: to contribute to the user's getting to know places with landscape value and promote understanding of this value; to help gain access to landscapes and read them, identifying key points and providing relevant information; to alert the user through geolocalisation when they are close to or in a place that might be considered a point of interest; and to share contents relating to landscapes.

The starting point for the interaction can be one of two available scenarios: in the first scenario, the app uses the location of the user's device (location tracking system) and if this is in the delimited area (or in the surrounding area), it receives a notification that en-



ables it to access detailed contents about that landscape. In the second scenario, a user who wishes to plan a route can select markers that represent points of interest on a map and access abbreviated contents about these points. During this task, users can continue adding points to a list of favourites, but they will only have access to the detailed contents when they actually visit the place.

User participation is taken to be a determinant axis for the growth of this multimedia system and, in this sense, the aim is to incentivise users to visit places with landscape value and thus enable understanding of all the layers existing in the landscape. In order to encourage this participation, some game principles have been applied in the system.

The gamification concerns the use of strategies and elements native to digital games in contexts and environments not related with games (Deterding et al, 2011, p. 2). Gamification strategies make use of elements like progress bars, badges, points or other reward systems, levels, challenges, boards and notification systems. The goal of applying these strategies tends to improve users' engagement.

The gamification strategies implemented involve a points system made up of measurement units that distinguish users by levels (beginner, tourist, amateur, traveller, adventurer and explorer). The points are materialised in the interface in the form of medals and reflect the user's activity. This evolves from their actions (e.g. the user wins two medals for each visit and one medal for each commentary, classification or submission of a photo). When they have twenty medals, users move up to the next level and gain access to new contents on their map that correspond to new landscapes. For each week with no discoveries one medal is lost.

Figure 2. Mockups One More Place? App. Source: Landscape Museum

Challenges are also suggested through notifications. These seek to increase the user's motivation to continue to use the system and, over time, a selection of suggestions, challenges and routes are presented for certain points.

These tactics are examples of gamification to improve user experience and user engagement in One More Place? application (Figure 2).

The experience of a place offered by digital mediation platforms like this mobile application is achieved in a communicative space in which the concept of container is replaced by the formation of spaces of resignification through new communication strategies that seek to make the museum user/public (feel, think, know, want) in order to educate them, instruct them and move them emotionally (Zea & Ibáñez, 2012, p. 84).

The platforms offer art worlds (Becker, 1982) through the discursive possibilities proposed but it is up to users to take possession of them and make decisions. It is in this decision-making process that they experience the place in a unique way. The app allows the user to upload photographs and suggest new places; it was designed to lead the user to participate and not to 'envelop' them in a particular experience in that participating involves both parties and possibly subjects them to confrontation, trial and error, and the unexpected whereas 'envelopment' implies one of the parties is making an effort to lead the (passive) other to act in conformity with something, thus maintaining a sovereign point of view.

The role of the user is therefore fundamental in that she/he is an active agent in the app's dynamic process. This configures a dialogue that constantly refreshes the interaction. The app provides landscape points which, on being marked by the user, allow them to arrive at new points. The more places visited, the greater is the access to the information made available by the app. Certain places only become accessible to users who are aware of issues relating to the landscape and its preservation.

This application provides an immersive experience with the user experiencing the place through the meanings and tools the app offers.

In terms of the reception of knowledge, museum publics present specific *socio-demographic traits* and develop their own communicative routes in their visits to the museum, especially when they connect the works [on display] and the museum space with their own frequenting of the city, work, family and school (Andrade, 2016, p. 37).

The place experienced in the meantime has contributed to the user becoming aware of the characteristics of that place and above all to enriching the experience.



The One More Place? app is an itinerant support whose functional infrastructure was already developed. The implementation and contents loading is still under development.

## ONE MORE STORY: MULTIMEDIA CONTENTS AND CONSTRUCTION OF TRANSMEDIA NARRATIVES

*One More Story* is the project that produces multimedia content for the app. It is developed by inventorying and documenting «landscape points» and then producing a written and audiovisual record of them. It is important to highlight that the database of «landscape places» is made up not only of significant classified places but also places that have an identitary value and are part of the collective memory of the Greater Lisbon area in Portugal. For the app prototype were chosen «landscape points» based on previous bibliographic research, exploratory visits and testimonies of locals that highlighted intangible cultural narratives and within a restricted geographic area around our current location (Lisbon).

One of the objectives behind construction of the database was to be able to record and organise the information collected on field trips and from the research (bibliographic and cartographic) carried out by the work team. To do this, different planning stages and levels have been established.

First of all, the storage file was constructed. This was structured using geo-spatial categories since, according to Silva, a place manifests itself «geographically as an area, region or territory» (1986, p. 91). Thus, the following classification categories were used: NUTS (Nomenclature of Territorial Units for Statistics), Municipality, Point. In each record the author's identification was also inserted as was identification of the respective contact sheet and/or source.

However, besides its territorial materiality, each place possesses physical and intangible characteristics unique to it and is charged with very particular stories, memories, people, sounds, smells and plays of light. When developing contents of a museological nature about landscapes, the narrative framework assumes great importance. We live in an age when the circulation of vast amounts of information, overloaded with stimuli of all types, has led to our attention becoming increasingly superficial and hard to pin down. Added to the sheer quantity of conflicting stimuli and signs is the vertiginous pace associated to change, where so many things seem to change rapidly and unpredictably and few seem to last. These are the signs of the «liquid modernity» that Bauman (2001) described in which everything is fluid, instantaneous, transitory, temporary, fragile and insecure. In this context, there is not much

space for the individual to enjoy some quiet moments of reflection alone during their agitated day-to-day life. Cultural activities are mostly carried out in so-called 'free time', which is valued as being precious and should therefore be filled with significant experiences.

To look at landscapes from the point of view of the stories and memories of those who inhabit them enriches the perspectives we approach them with, integrating these spaces within the human dimension and helping to bring the reflection and meaning that highlight their value. In parallel, the activities suggested to experience the places subjectively, turning them into scenarios of significant experience, will allow personal memories to be formed that will help the user read and feel the landscapes from within and understand in a sensitive way how we are all builders of landscape.

The contents produced use different types of formats, permitting different narratives and different languages that are complementary and which can enable interlinking and symbiosis between digital and analogue environments in a transmedia communication system. For each person, these landscape narratives have an open-ended structure. They are constructed by communication and by the different media used and are enriched by absorbing the information collected, the perspectives discovered and the experiences lived.

The Landscape Museum has multiple activities and content and there are several digital and analogical supports that make the connection with his publics.

## CONCLUSION

Landscape citizenship will remain a mirage, a shadow of what needs to be done, if the global issues that are at the center of our project fail to reach the minds and consciousness and mobilize the will of every citizen. Digital tools and contents like the ones developed by the *One More Story* project - as many others ICT initiatives identified in the field of what is being called Citizen Science (Hecker, 2018) are an essential part of a strategy to reconnect people with landscapes, the environment and the cultural heritage of places, making them meaningful and alive in personal attitudes and social action. Today's culture of the image, visually mediated, transforms the citizen and his context —his culture— thus defining his understanding of the world through reading (and sharing) of the images he has access to (Lester, 2017).

The way of approaching and communicating landscape, proposed by the *One More Story* project, will allow the development

of landscape literacy together with the resulting development of a critical spirit and capacity for reflection that are conducive to landscape citizenship, awakening a participative critical awareness of landscape in citizens.

This project seeks to promote sustainable landscapes and so proposes opening up a space for dialogue about landscape among the various actors in a territory (tangible or conceptual). It makes citizens aware that they themselves are agents for landscape building and provides them with reading tools so they might come to know and understand landscape and perceive how they may participate as active agents in building healthy landscapes which, although alive and in a permanently moving state of transformation, can find a balance between ecology, culture, society and the economy.

### ACKNOWLEDGEMENTS

This article is the result of research carried out under the R&D project «Narratives and Place Experience(s): Basis for a Landscape Museum» (LISBOA-01-0145-FEDER-023382) and the two related ID&CA projects, «*One More Place?*: Mobile Application for Visiting and Exploring Landscape» (IPL/2016/1+PLACE\_ESCS) and «*One More Story*: Transmedia Content for Landscape Experience» (IPL/2017/1+STORY\_ESCS). The authors are part of the project's research group.

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